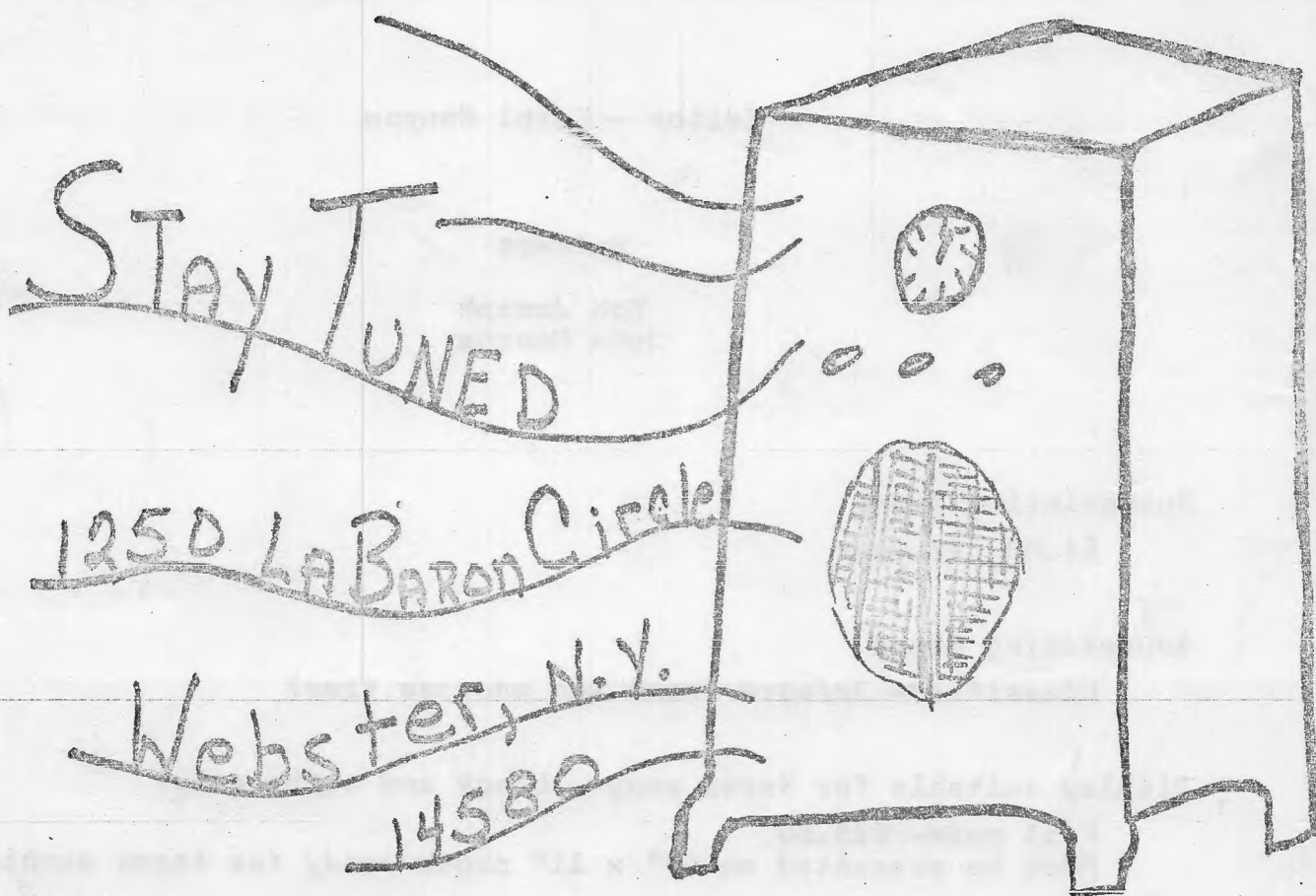


MARCH

1971



VOL I No. 3

S T A Y I U N E D

Published Monthly by

Sound Tapes Of the Past, Inc.

1250 La Baron Circle

Webster, N.Y. 14580

Editor - Carol Monroe

Writers

Bob Joseph
John Monroe

Subscription Rates

\$4.00 per year

Advertising Rates

Classified- 3¢/word (name and address free)

Display suitable for Xerox copy- (black and white only)

Full page- \$15.00

Must be presented on 8½" x 11" paper ready for Xerox machines

Send advertising material to: STOP, INC.
P. O. Box 81
Webster, N.Y. 14580

Checks should be made payable to: STOP, INC.

Send contributing articles to: STAY TUNED
1250 La Baron Circle
Webster, N.Y. 14580

EDITORIAL

As you can probably see from the February issue of "Stay Tuned", the editorial and articles penned by your truly are completed well in advance of any response by you, our readers.

John Monroe keeps current with your opinions and up to the week of publications answers all inquiries. Carol Monroe sets up the format of the newsletter and to eliminate tail end ramblings, she appreciates our closing out articles on the Monday preceeding the first Friday of the month. We print on the first Friday of the month and mail over the weekend. If you request something to be put in "Stay Tuned" and it doesn't appear in your next issue, it will in the following issue.

Last month we published a letter outlining an opinion about utilizing old radio shows for profit. Since the letter arrived the day before we went to press and since we thought Mr. Miller's opinion was a valuable one, we publshied it for you to read and comment upon. At this time we present our view.

Whether a show is sold for \$10 an hour or whether a Jack Benny show is traded for a Fred Allen show, legally makes no difference. Both acts are in violation of the copyright laws and the degree of guilt is only one you attach to it as there is profit in both acts of dealing with material that legally does not belong to you.

Personally, I feel that it is a matter of choice. If you morally believe the shows are not public property and belong to someones or a group of someones, then even by trading for personal use with another collector for personal use you are in violation of the copyright laws. If you have discs, then you are aware that the discs were not for public sale and should have not fallen into the hands of the public. If an authorized station or person discarded the discs it was meant to be discarded and not reclaimed. If you obtained a disc through purchase, then the sale was illegal. If an authorized disc holder gave you the disc, he violated his authorization in so doing. If you taped a show directly from the air, you are in violation of the law since programming is intended to be heard at the of presentation and taping is illegal. This will lead to interesting consequences with video cassettes.

Old radio shows once were offered to the public by copy-

righters over the airwaves. The public invested time, money for their radio, listened to the sponsors message and perhaps bought the sponsors product. We, the public, had one commitment. If we desired to hear any presentation, it was at the time and on a station not determined by us.

Now, what we once had is still available. Some of the copy-righters have maintained their material. The network still has some of the old shows, but probably the vast majority of it is in the hands of the private collectors.

We who heard these shows in the old days long to hear them again as well as a whole new generation who have never heard them.

If this is the case, then why aren't these shows that have preserved on the air? Some are. Charles Michaelson, Inc. distributes to independant stations, "The Shadow", "The Lone Ranger", "Sherlock Holmes", etc. Other shows such as "The Devil and Mister O", "Gangbusters", "Lum and Abner", "The Goon Show", etc, are also syndicated. The problem lies in the fact that 1. syndication isn't nation wide. 2. Shows rent for up to \$35 per episode (one time play). 3. Sponsorship is hard to find and radio time even on independant staions is still quite expensive and old radio shows do not offer enough commercial time.

Mr. Michaelson's organization leased the copyrights of the shows he distributes from **VOGUE** magazine which about ten years ago bought out Street and Smith publications who were the original copy-righters. In addition, an agreement was reached with the actor's union (AFTRA) on residual payments to actors who preformed in these shows.

The problems that are being faced with other shows of by-gone days is who owns the copyright. Even discovering the copyrighters doesn't do much good, if he has destroyed his discs. Now enough copies of the show have to be obtained, then the copyright licensed, then open negotiations with AFTRA, ASCAP, BMI and every other union who have residual contracts. After all that, try marketing to radio stations at \$35 a one time crack, and you can easily see why the stations balk at the price and the profit margin is narrowed.

When Sound Tapes Of the Past (STOP) was formed, we realized that even simple trading could be illegal, so we went through the expense of incorporating the business to protect ourselves. We

found that others with no shows wished to have tapes of old shows, so we duplicated for a price. Now a business opportunity did show itself and we are taking advantage of a hobby that by no means is yet profitable since we are expending yet more dollars in legal fees trying (for some months now) to establish the legal claims of these shows.

At this point, everything that any of us are doing in old radio, in my opinion, may be illegal, but it appears to be a question of how illegal you want to be. I justify the extent of our operation in the expense of continuing legal searches to determine who owns old radio shows. When and if a positive legal answer is determined then I will state that STOP will follow that course. In the meantime we are continuing our operation, such as it is, but with the intent of obeying the law when and if we can legally determine what the law is.

I personally have no criticism of the extent of any collector's involvement so long as he is fair and does not attempt to monopolize our hobby (business) by claiming ownership of every show in his collection or other such device. The information we obtained for healthy legal fees will be passed along via "Stay Tuned" to all other collectors, no matter how they treat their collections.

Mr. Miller is right, but does not go far enough. \$10 an hour, \$5 an hour or trading- what's the difference, it's still illegal. We are as illegal as Mr. Miller, but we are making the attempt at trying to determine who the copyrighters are and take it from there.

In closing, I would like to state that I see of view of collectors who do not approve of selling shows and I do not expect them to agree with our rationale when we do sell shows, but by same token we are not sitting still raking in money hand over fist and doing nothing else. As John Monroe put it last month, if no one sold shows, how would interested parties become collectors? I see your point of view, but you are fighting a losing battle.

Bob Joseph

P.S. Again this month, great thanks to those of you who are making voluntary contributions to the support of "Stay Tuned". Once again the editorial was written even before the February edition of "Stay Tuned" was mailed.

ABOUT LAST MONTH'S ISSUE

There were problems with the machines. We utilize test machines and they were not set up for regular running, so the one hour job took close to four hours. Then again "Stay Tuned" doubled in size from ten pages in issue number one to twenty pages in the second issue. When all was done, one duplicate page was printed upside down and since it was the editorial we let it go that way. Oh, well, what do you want for nothing. We also switched to the lightweight paper to keep postage down but with the magazine size growing, circulation growing and postage rates to go up on May 15th, we will have some problems.

These problems will lead to us establishing a subscription rate on "Stay Tuned" to cover mailing and handling. Now I know what handling is. Addressing, stamping, sorting, stapling and bundling, With almost 500 copies of the second issue of "Stay Tuned" mailed (that's \$30.00 in mailing alone) we have established a subscription rate of \$4.00/year. Those who have sent in donations will receive credit and initial subscriptions will begin with the April issue. The catalog idea did not work and we feel a publication like "Stay Tuned" is needed to keep collectors informed on what's happening and who has uncovered what, etc.

SNOWED IN AGAIN

Once again the Rochester, N.Y. area was snowed in over the weekend of February 13th & 14th. Eighteen inches of snow with plenty of blowing and drifting closed up everything until about 7 P.M. Sunday night. It never happens on business days- only weekends. Well, anyway it was a good day to catch up on trades and by the time the weekend was over, the desk was clear. And the tape recorders off with all outgoing trades out of the way. There is still some twenty two reels of new material that has not been listened to or logged yet. If we can determine whether these new official holidays in which Washington's birthday falls on the 15th this year effects the Post Office, we will be able to determine tonight's schedule.

SPINNING THE DIAL

Last month in our second edition of "Stay Tuned", you may have noticed that the editorial (how could they have missed it, Bob?) was printed upside down. There were two reasons for this: first I printed it wrong and was too lazy to do it over; second, once it was done, we thought it was a good way to catch your attention. Well, what do you want for free?

Well, we knew the time would come and it has arrived. Issue number one of "Stay Tuned" went out to 100 brave souls and issue number two reached well over 300 of you. As we prepare for the March edition, our mailing list has grown to over 500. Now the time has come to determine who actually wants "Stay Tuned". We are forced to attach a subscription fee of \$4.00/year to our little publication. As we said in our initial letter, and it still holds true today, paper and printing are free. Collating is quite time consuming, especially as the number grows; and then stamping and addressing also take time. So we are forced to put a subscription rate of \$4.00/year on the newsletter starting with the April edition. Those of you who have made voluntary contributions will have them credited to you to cover your first year's subscription.

Talked briefly with Tom Alexander in Ft. Lauderdale, Florida a couple of weeks ago. Tom is looking to set up a radio club of sorts in that area and his address is 1870 NW 42 Terrace, Lauderdale, Florida 33313. Those of you in this area who are interested in old radio should contact Tom. At the time of our conversation, Tom was a victim of the current economy situation and out of work. Here at Xerox in Rochester, we have felt the squeeze, too and are in the process of laying off 800 out of a work force of 1300. If there is any consolation, Tom, I think one would rather be out of work in a temperature of 87 degrees rather than -3 degrees with a wind chill factor that makes it feel like -37 degrees. With temperatures like that it's no wonder we have a pregnant editor and spend our evenings recording. (The next time I'll read ahead so I will be able to cut out these remarks. And by the way, being pregnant and all of us spending our evenings recording has nothing

to do with each other. I just want to clarify that for the other readers! editor)

Yours truly will be visiting the Sunshine State during the first two weeks in May with the first week being spent in the Clearwater-Tampa area and the second week in Hollywood. It's still quite cold up here in that time of year and snow is not uncommon in May. (Bob is not fond of the snow because he has a problem keeping his car in the driveway- he spends a good deal of time in the middle of his lawn. editor)

I told John I would do it, so I will. In our annual bowling party I beat him in all three games. No scores will be mentioned, but to me it proves gin martinis are better than vodka martinis. Look for logic in that one! OK, editor, make your comment. (All I can say, Bob, is that I was drinking beer and I beat both of you! editor)

To those of you waiting for trades from us, please be a little patient as too many recorders are in for repair. We are operating, but if another machine fails, we will be out of action until one comes out of repair or our new Sony arrives.

I'm also the editor of another magazine- The Motorist, a magazine put out by our rally club. Until last month my husband has been nice enough to take the time to write radio quizzes for my magazine. Some of his questions are so funny so I thought it would be fun to pick out the funniest and let you read them.

A LITTLE SOMETHING TO DO UNTIL THE T.V. REPAIR MAN COMES

This is a little quiz designed to see how much you recall of radio as it used to be. In case you don't recall what radio is, Try this memory jogger. 1. Paint your TV screen black. 2. Turn on TV and listen. Well, it's not quite up to radio (even if you scrape the paint off, it isn't up to old radio), but you get the idea.

1. The Shadow: a. was not able to operate on a cloudy day.
b. was shortest at high noon. 3. knew what evil lurks in the hearts of men.
2. The Green Hornet: a. had a Polish valet. b. had a car named "Black Beauty". c. worked for the Daily Planet.

3. The Lone Ranger used: a. Silver bullets. b. a tommy gun.
c. a Honda named "Silver".
4. Fibber McGee had a closet filled with: a. moths. b. a lot
of junk that fell out when it was opened. c. skeletons.
5. Sparky, of Big John and Sparky, was: a. an elf who wanted
to become a real little boy. b. a boy who wanted to become
a real little elf. c. an interior decorator named Bruce.

From another quiz:

JUST ANOTHER QUIZ

Well, here we go again with another set of questions about radio. (If you don't remember radio, try this: turn your TV on and face it to the wall. That gives you an idea.)

1. In October, 1938, Orsen Welles produced a radio show that became world famous (and still is) for the panic it injected into the populus. This show was: a. Jack and the Beanstalk. b. War of the Worlds. c. Snow White.
2. Superman could only be stopped by: a. a bad head cold. b. a red light. c. kryptonite.
3. Sgt. Preston's faithful dog was named: a. King. b. Shlep.
c. Poochie-kins.
4. The Lone Ranger's musical theme was: a. Rock Around the Clock.
b. The William Tell Overture. c. Hey Jude.

And here is one that he hasn't given to me to publish yet, but I think it is so funny: Little Orphan Annie: a. has not changed her dress for 50 years. b. has a friend named Daddy War Bucks. c. rolled her eyes 'waaaaay up just once too often.

A.P.H.:

**A BELL RINGER ON 'SUSPENSE' - THAT'S GOOD 'CASTING'
FOR A SHOW WITH SUCH A SOMBER 'TONE'!**

J.G.M.

TRIVIA

Recently here in snow country, Bob Smith of the old Howdy Doody Show appeared for a special performance at the University of Rochester.

Bob is currently on a tour schedule with the old Howdy Doody Show doing one night (day) stands at colleges and universities. A bit of the past is being revised for the kids of yesterday who enjoyed the early TV show.

Although both John Monroe and myself had prior commitments during the one day that Buffalo Bob was in town, another old radio buff: Ken Meyers did meet and interview Buffalo Bob Smith.

Ken, by the way, will be leaving us up here in the Rochester area to take a position with WBZ in Boston. Ken is a graduate of the Batavia School for the Blind and is getting his break as an announcer for WBZ. We here in Rochester wish him the best of luck.

In Ken's interview with Buffalo Bob, the origin of Clarabelle was discussed and is presented here for your information.

In the early TV show, Buffalo Bob at one time needed something from off camera and asked the man who held the cue cards to bring it on. The man appeared on camera in a tee shirt and after the show, Buffalo Bob was asked if this type thing could continue to happen. When the answer was yes, then it was decided that this cue card holder, turned actor, should have a costume and a clown's suit was used. Clarabelle appeared in a clown's suit without makeup for some time until Emmett Kelly and another clown made a guest appearance on the Howdy Doody Show and did an on camera makeup job for Clarabelle which was retained.

Clarabelle had no voice since in the early days of television the actor's minimum salaries were determined on not only camera appearances, but the number of words spoken.

To save some production cost of the show, Clarabelle's voice consisted of two horns: a low pitched one for "no" and a high pitched one for "yes".

On the very last television show of Howdy Doody, Clarabelle was given lines and did speak them to show that he could speak.

Our thanks to Ken Meyers for conducting this interview with Bob Smith and hope that this bit of trivia brings back memories to you.

THE WANTED POSTER

I'm your editor, I take care of the files of the shows we have, keep the catalogs sent to us in order and up to date and try to get John's correspondence out within a reasonable length of time. Recently I took over the job of trading shows- so be patient when you get my cards and letters asking if I have already traded with you, apologizing for being late and not being sure of how many hours to order. Bob didn't help me very much when in his "Snowed In" article he stated that he was all caught up and I'm using the excuse that we have been so rushed and behind! Well, anyway, because my husband also attends night school at Monroe Community College here in Rochester and seems to run out of free time quite often, I, in one of my insane moments (which seem to be quite frequent lately) also offered to put this column together for him.

For now, we are going to run your wants for 3 months, so if you do get results, and you should, please let me (or any one of us) know and we can take out your request to make room for others. (It makes me feel important to get my own mail!)

Some of your requests come too late to be printed in each upcoming issue, but it will be printed in the following issue. Also, when going through the catalogs and I see something you have requested, I'll note it in this column. This does not mean I'm recommending or not recommending individuals to trade with- the notes will just be based on which ever catalog I happen to be going through at the time. cm

From the February issue:

Joe Madden- 333 W. 43rd Street, New York, New York 10036: Any live broadcasts of Tommy Dorsey, Jimmy Dorsey, Benny Goodman, or Harry James, Period- 1930 through 1942. Willing to purchase.

Larry Rossen- % J. Walter Thompson Co, 875 N. Michigan Avenue, Chicago, Illinois 60611- Any shows of Starlight Serenade, Campana Serenade, California Melodies. Willing to purchase.

Fred E. Dickey- 1049 Day Road, Schenectady, New York 12303- Any

copies of The Tales of Willie Piper.

Harold Brodsky- Detective House, 218 Orangeview Lane, Lakeville, Florida 33803- Adventures of Ellery Queen, also Crime Files of Flammond.

Wilbur Nitsch- 255 Heberle Road, Rochester, New York 14609- It Pays To Be Ignorant.

D. Koehnemann (I loved your second bit of advise to John in your last letter!) - 811 Bristol Avenue, Westchester, Illinois 60153- Jazz-

Benny Carter Norgran 10; Serge Chaloff, Capitol T6501; Count Basie, RCA 1112; Marty Paich, Warner Brothers 1349; Sax Section, Epic LN 3278; Washband Rythm Kings, X LVA 3021; Al Cohn/Brass, RCA 1161; Jimmy Rushing, Columbia 963; Thomas Talbert, Atlantic 1250; Rex Stewart/Henderson Stars, Urania 2012 (stereopreferred); Sauter-Finnegan, RCA 1003; Soul of Percussion- Warwick 5003; Buddy DeFranco, Mercury 60833; Joe Newman, RCA 1198; George Wallington, Prestige 7032; Pres/OP/Edison, Norgran 1043; Joe Mooney, Decca 8468; Pete Jolly, RCA 1367; Jimmy Cleveland, Emarcy 36126; Johnny Keating, Dot 3066; Blues Swingers, Prestige 7145; Django Reinhardt- Vol. IV, Pathe 181; Django Reinhardt- Vol. VI, Pathe 197; Coleman Hawkins (Basie Saxes), Worldwide 20001; Coleman Hawkins/Pee Wee Russell, Candid 8020; Boby Sherwood (a multitaped LP) Jubilee #?; Salute to Andy Kirk, (Mellow Bit of Rhythm, RCA 1302; ? (has B.Carter arrangement of Tickletoe, VEEJay 2501.

Red Norvo, Fantasy 3-12, 3-19; Anita O'Day, Verve 8394; Jimmy Rushing, Vanguard 8011; Dizzy Gillespie, Verve 8423, Norgran 1003; Jazz Giants '56, Norgran 1056; Bud Powell, Norgran 1077; Svend Asmussen, Warner Brothers 1418; Cain/Kral, Storyville 904; Soot Sims, Dawn 1102; Hodges/Duke E. All Stars, ARS G-421; Buck Clayton, (How High/Blue Moon), Columbia #?; Earl Hines, MGM 3832; Oscar Peterson, Verve 8268; Berklee Music (Jazz in Classroom), Vols. 6, 9, 10, Saxes Inc. WB1336 (Stereo Version only)

Radio Programs:

Three Sheets To the Wind, 40's, 1st episode to the conclusion of series; Jack Benny Shows with Fred Allen as guest; Greatest Story Ever Told, "No Room At the Inn" (2 1/2 hr segments) ABC '40's; One Man's Family, consecutive episodes, especially from the 50's, Book 85+; Jazz Concert at L.A. Philharmonic, AFRS 1945, Howard Duff ? MC; Mail Call, 1945, AFRS \$166 (well, you know where my mind is) with Slim and Slam, Mel Torme, Johnny Mercer;

Radio Reading:

The RadioHero Journal- "I have one copy. How many do you have? Write"

Radio Programs:

Clara, Lu and Em; Eddie and Fanny; Cavanaugh with Harold Isabell;
Meet Millie with Elena Verdugo ? and Marvin Kaplan; Information Please
with Oscar Levant; Crazy Quilt; Quality Twins; Kaltemayer's Kinder-
garten, (a complete show); The Secret Three; Jolly Joe (Kelly) and
His Pet Pals; Uncle Ezra (complete)

Voices From Radio and Elsewhere (programs, if known are in ()): I'll
take program or excerpt.); Tom, Dick and Harry, I want their musical
identity signature); Tony Labriola-Oswald, who said "Oh, Yeaahhh."
(Ken Murray); Tommy Cecil Mack, said "Who's excited?" (Jones and
Hare Community Sing; Red Skelton Show)

Off TV Audio:

Life with Elizabeth, Betty White, Del Moore, John Narz; Interview
With President Kennedy (Sandy Vanocur and other reporters) '61, '62?

Film SoundTracks:

The Man Who Came To Dinner, with Monte Wolley; George Pal Puppetoon,
(Rhapsody In Wood?) featuring Woody Herman's band; Earl Carroll's
Vanities, featuring Woody Herman's band, '45?

Off 78 rpm:

"The Old Rag Picker" ("Any rags, any bones, any bottles today? The
old rag picker is coming your way."

New in the March issue:

John W. Blocher- 236 18th Street NW, Canton, Ohio 44703

"I have spent several days in our public library going through the
microfilms of the old NY Times, tracking down Sherlock Holmes on the
radio. I have managed to get the following "debut" dates and infor-
mation (among other things, such as various program titles), but
there are several gaps in my list.

"For instance, I know that Sherlock Holmes ran on the radio from
Oct. 5, 1932 to May 31, 1933 (Wednesdays, 9:00 pm, on WJZ), but I
haven't been able to find who played Holmes or Watson.

Then, in 1939, Basil Rathbone began a six-year run as Holmes. How-
ever, I have read that Sherlock Holmes was on the radio 1933 and
1939 for several years, but I have been unable to locate any infor-
mation.

As for Basil Rathbone, it was: October 2, 1939 to March 11, 1940
(Mondays, 8:00 pm, WJZ); October 24, 1940 to March 13, 1941 (Thur-
sdays, 8:30 pm, WOR); Sept. 29, 1940 to March 9, 1941 (Sundays, 8:30 pm
WJZ); October 5, 1941 to March 1, 1942 (Sundays, 10:30 pm WJZ); May
14, 1943 to May 28, 1945 (Mondays, 8:30 pm WOR); September 3, 1945
to May 27, 1946 (Mondays, 8:30 pm WOR)

Then Basil went off to other things, and Tim Conway took over for a year with Nigel Bruce: October 12, 1946 to January 4, 1947 (Saturdays, 9:30 pm WJZ)

Then I have read, several others played Holmes during the latter 40's, but these too have remained a mystery for me as of yet. I hope you might be able to supply me with any information about the Sherlock Holmes shows, such as producers, times and dates of the shows I don't have, writers, etc. Any information which you might be able to supply will be of help. Perhaps you could put me in touch with someone who has more episodes which I can purchase now that I have exhausted your small but heaven-sent supply."

Charles Saunders- %People's Inst. A.M.E. Church, 244 Stuyvesant Avenue, Brooklyn, New York 11221- The Telephone Hour with Marion Anderson as soloist; The Firestone Hour, with Dorothy Maynor; The Ford Hour with Dorothy Maynor and Marion as soloist at different times; The Boston Symphony Concerts especially "The Alto Rhapsody" with Carol Brice as soloist; The Boston Symphony Concerts with Eliabelle Davis performing Lukas Foss' "Song of Songs"; Let's Go To The Opera (WOR) Camillia Williams and Lawrence Tibet were the soloist; Music America Loves Best with Camillia Williams and Lawrence Tibbett as soloists; WOXR's The Music Room with Camillia Williams; Columbia Broadcasting System featuring Carol Brice in a series of Sunday Broadcasts; Columbia Broadcasting System featuring Eileen Farrell; Concert Hall with Lionel Barrymore introducing the performers, some of the afore mentioned; The Heinz Soup Hour with Clyde Barrie as soloist; The General Electric Hour and any that you can remember that had to do with music of this kind; the following Metropolitan Broadcasts (Saturdays) 1. The Magic Flute with Gloria Davy as Pamina; 2. The Tales of Hoffman with Mattiwilda Dobbs as Olympia; 3. Norma with Rosa Ponselle as Norma.

Larry Rossen- address in Feb. section- Gangbuster, "The Ghost", Oct 23, 1942; Gangbuster, "Case of Joe McCann" part I&II, March 23, 1946; Haunting Hour, "Way of the Transgressor"; Quiet Please, "Clarissa" 1948 (if you don't get an answer on that one, I'll look it up for you, I have seen that listed several times. But right now I just

don't recall any particular catalogs); Whistler, "Search for Celia Peters", April 12, 1943; Lone Ranger, "Renegade Berkley" and "Uncle Tom's Cabin"; Zane Grey, "Jack Beemis- Sam Crocket Feud", Sept. 30, 1947.

D. C. Shoultz-801 Humewick Way, Sunnyvale, California 94087-
Korn Kobblers (musical group- late 30's or early 40's in the style of Freddy Schnickelfritz's band) I have seen the Korn Kobblers in Roger Paulson's Catalog PO Box 4, Needham, Mass 02192; Spike Jones and His City Slickers; The Mortimer Snuud portion of Edgar Bergen and Charlie McCarthy Shows. Would like a complete set of these;

Frederick H. McFadden- RD #4, Westernville Road, Rome, N.Y. 13440 is always looking for any Judy Garland and Lana Turner.

Peter A. Hollis, 1107, Robert Road, Wilson, NC 27893- Dimension-X; X-Minus One; The Fat Man; Ethel and Albert; The Goldbergs; Jason and Golden Fleece with Humphrey Bogart.

"Finally: I hope that you can help me in identifying the following, circa late forties, probably from "INNERSANCTUM" or "SUSPENSE":

A mad bellmaker commits murder by pushing his victim into a giant vat of molten brass from which he subsequently creates the triumph of his career, a huge, beautifully wrought bell.

Alas, he has forgotten to remove his victims ring, set with a distinctive stone. The bell is rung in celebration of it's hanging, but cracks, revealing the stone and the murderer.

I hope you or somebody can identify this---I've been going around for the last 25 years in mortal fear of bellmakers!"

The Connecticut Yankee, Ernest L. E. Hack- 6 Perkins Street, Bristol, Conn. 06010- is looking for the Benny Goodman Story soundtrack in excellent condition. Also, he is another collector who would like to know where he can get a good complete program or programs of the Fat Man. Mr. Hack and his wife met Ruth Mix, the daughter of Tom Mix, back in the early '40's in New Hampshire. They haven't been able to contact her since and would appreciate hearing from anyone who knows the whereabouts of her.

Richard Gulla- 4225 North Cutler Avenue, Baldwin Park, California-
Crime Doctor, (Everett Sloane, only); Death Valley Days, (Radio, not
TV); Peter Quill, (Late '30's/TOP want); Silver Eagle, (with Jim
Ameche); Thurston, the Magician, (Mid-'30's with Thurston, himself
in the lead); Don Winslow; Nero Wolfe, (complete story with Santos
Oretega); I Love a Mystery, (prefer Hollywood cast); Escape, (Spec-
ific titles on request); Jack Armstrong, (1930's episodes preferred);
Inner Sanctum, (with ORIGINAL host: Raymond Edward Johnson); Lights
Out, (NOT Oboler's plays or Devil and Mr. O reissues).

S. A. Cisler- P.O. 1644, Louisville, Kentucky 40201- Mr. Cisler's
interests are: W.C. Fields; unusual personalities/old announcers,
big, smooth-sweet bands; early country music.

Well, that seems to be it for this month. Thanks, everyone,
for writing. We especially like to hear the compliments we get on
this newsletter. It really makes all of these hours of reading and
typing worthwhile. I hope everyone finds what they are looking for.

A LITTLE BIT OF THIS AND THAT

The title for articles comes a lot easier than the information
contained herein. Although we ask for information to write about or
articles to print, they seem to drift in about a month late.

This week's edition of "Life" magazine (I saw it on 2/22) contains
a one page story on old radio. It really doesn't say much, except
for the record of War of the Worlds currently being sold and that next
Halloween night over 300 radio stations throughout the country will
air the show.

Had a long talk with Mel Schlank- P. O. Box 812, Orange, Conn. 06477
last Monday night. The phone bill must be tremendous, Mel. Mel
informed me that Broadcasting magazine three weeks ago contained
a small article to the effect that Longine is going to sponsor Gang-
buster on the air in the 50 top markets in the U. S. If you hear
it soon under commercial marketing by Longine, you will know that you
are in the top 50 market.

Mel has already made arrangements to market at discount prices various brands of tape. If you're not satisfied with the tape you have access to, to the price you pay, or of availability when you need it, contact Mel. He is one of the very few dealers who will discount tape. He will be handling Shamrock, Irish, Audio, Soundcraft, and some other brands possibly including Robins. Here is your chance to move up in tape quality at a discount and availability is as close as your post office or UPS driver and all you have to do is anticipate your requirements at least a week in advance.

By the way, any of you who have extensive listings of Candy Matson should contact Mel, as he is always looking for new episodes.

Anyone knowing the address of Johnny Johnstone who for a long while wrote and directed Johnny Dollar, please let us know.

When a conversation turns to old radio at a bar, party, etc, we usually end up with a big pile of records (old 78's, 45's, etc.) Rooms are getting filled with records that will eventually go on tape as soon as we discover a cataloging system that will work.

Circulation of "Stay Tuned" is up over 500 collectors in three issues. Never expected this. Postage bill for this issue is over \$30.00, but the collating is what really takes the time. Circulation will probably drop sharply in April when a \$4.00/year subscription rate has to go into effect. Those who have sent donations will be credited. Subscription mainly will go for postage and payment to the neighborhood kids for collating. Remember "Stay Tuned" is your voice, so utilize it to express your views.

Last month we started disc corner and as of this date (2/23) it is still blank. Guess no one who has discs wants to brag about it.

THE RATING SYSTEM

Even after the comments made by all the collectors we trade with and have catalogs from, the rating of shows has to be just plain individual judgement. There is no way around it.

John and I are starting on cutting a third set of master tapes and in this set, we will only have the shows that we consider good or better.

I recently cut a reel for trade in which I was ashamed of the shows sent out, but it appeared that the particular trader we were dealing with had selected a number of shows with ratings of poor, fair, and good. Since our catalog lists shows by sound quality, we could assume that these shows were a particular want or that the sound ratings were ignored.

Sound quality ratings on a uniform scale will never be a reality so long as collectors have to rate by adhering to a definition of words like "very good", etc. Definitions themselves can have almost as many interpretations as there are people who read them. A fault of the English language or individuals just being individuals. There is no machine available to measure overall sound quality based on a standard and if there were, how many of us would believe the standard or purchase the equipment.

So, as it stands, sound quality ratings are in the hands of individual collectors. We all know that new collectors tend to overrate sound quality since they are for the most part elated at the fact of being able to understand and follow a program 20-30 years old. As the collector matures with his collection, he will or should fall in line with an unwritten standard of judging sound quality. Time tells and sound quality ratings improve.

OFF THE RECORD

~~To all of you out there who I have not yet answered your letters~~
yet, I'm sorry-please bear with me. Answers will be coming shortly. Again, it has been a matter of too little time and too much to do.

It seems that this month is going to be almost entirely devoted to noting how my good friends out there who have written in, pro and con, about the column, and just things in general.

My thanks to Don Koehnenmann (811 Bristol Avenue, Westchester, Ill. 60151) for his comments to me on my column. Don asks that I please don't turn the column into a gossip or Drew Pearson type of thing. He further asks me to stick to the facts and don't use baited questions, brash condemnation routine. I totally agree with you, Don, and I sometimes tend to go off the deep end on a subject

that really bothers me. My apologies go out to you and anyone else that was upset by the way that I wrote my article for our very first issue. I do not, though, apologize for what I was trying to say because my feelings still remain the same; although in reading it over I realize that I did not put it across as tactfully as I could have. Yes, Don, the run off phone number at the bottom of the page was definately unintentional. I would be glad to write it here in the middle where there cannot be any run offs.

716-328-6280

I am trying as best I can to write what would be interesting to you out there to read, not necessarily what I feel would be interesting. To do this, I have to get the views of people like yourselves. Therefore, I hardily thank Don for writing in what he did, to me. I appreciate it very much. As you can see, I have published it and will publish any views, pro or con, on any subject that I write.

Here we go on post cards again. Bob got one from Lou Crispell 188 Bayard Street, Port Ewen, New York 12466. Lou, who lives in Port Ewen sent a post card from Prague, Czechoslovakia. (Right about here John went into fits of hysterical giggling. So, from now on I can only guess at what he was trying to say on this tape and it may not be word for word) Thanks a lot Lou, you sure do get around.

Another post card from Jack Freeman 503 3rd Avenue, Swift Current, Sask. Canada. I'm sure Jack would be glad to hear from any of you other collectors out there as he dropped me a line.

To Bruce Ruggles Box 3000, North Bay, Ontario, Canada, Honest, Bruce I am going to answer your little note that said I haven't forgotten you.

Some comments on arranging catalogs, thanks to Norm Rosenberg, Jones College, Lawson Hall 6E. Arlington Expressway, Jacksonville, Fla. Norm says, "I figure that most people interested in old time radio are traders, rather than buyers. So the way I make up my catalog is just the title of the show. For example, Suspense- The Body Snatchers- Very Good- 30 min. This explains most of the information needed. Some people trade to get all of the series they can. This is how I make my catalog. If they come across a title they have never seen, they choose it for a trade. As a matter of fact, it saves a lot of time and also, as you know, that one thing you like to do in this hobby, is save time."

Please take note of Bob's fine response to Jack Miller's letter to me published in last month's issue. There is a bit more that I wanted to say on the subject, but I feel that Bob's answer was comprehensive enough to warrant my holding up for now.

My thanks to Chuck Ingersall of R.H.S.A. for his kind reply to last month's question as to why Radio Dial is not a higher quality publication, printing wise. Chuck states that he reconsidered going this route because, when surveyed, 95% of his subscribers wanted it to remain as it is.

To Eric Klarer, my one answerer on the convention thought, thank you. I'm learning, step by step, what you out there don't want. Why are you so silent?

Starting with this issue, I intend to keep my ideas quiet for a while and force you to expound to me a bit. As I said before and will say again, this is your column and your newsletter and I'm no politician;; I have no dream to preach about when it wastes valuable space in your column.

Please don't misread this to mean that I won't give anything to this column you write in. I'll publish and comment, but I don't want to waste your time reading my ideas only. You pick the topic and I'll comment to the best of my ability! Lets get your thoughts and ideas out; I'm sure they will be mostly better than my rambling.

The shows really get to you sometimes, don't they? Even those old commercials- as I have started eating "Cream of Wheat- That great American Breakfast Cereal" again. Nothing like being "hooked" again by a 25 year old commercial. OVALTINE NEXT? why not- no premiums to send for, but so what- perhaps I'll start looking for that clock emblem on every plane that passes overhead again!

Whatever happened to skywriters! We should have filmed them way back when and we could trade movies! (I'll give you two Pepsi - colas for.....)

Have you seen the new in-package giveaway of one cereal, authentic scale model World War II planes (I thought today's kids thought "Zero" was a bad exam grade).

As I'm sure you have noted in this issue, we are asking a yearly subscription rate of \$4.00 for 12 issues of "Stay Tuned", starting with the April issue. I think it is worth it, don't you?

I have noticed that a few people on our mailing list teach classes on "Old Radio" in local colleges, etc. Would anyone out there be kind enough to write and fill me in on what is discussed in these classes as I would like to attend by mail, so to speak.

Right about now my wife is probably saying "why isn't he rambling off on some topic or other as usual?" The book says that's not the way, Carol. (HOW TO WIN FRIENDS AND INFLUENCE PEOPLE- we'll see, edt.) I may make my living as a salesman, but I'm trying to do a better job of listening and am hoping someone out there will do some talking via this column.

There was a whole issue of Life magazine devoted to nostalgia in February. (I wonder if he means Life was devoted only to the nostalgia created in February, or if he means the February issue was devoted to nostalgia. edt.) We even had our hobby mentioned and a nice bit about Mr. J. David Goldin of Radio Yesteryear, who has a very complete collection of shows. Interesting. (That's all he is going to say?!? On his favorite subject?!?)

I really should stop writing before I start pouring out gut feelings about certain subjects. I guess it's just the weather; blizzards are not really my bag. (I am. edt.) Ever feel like "chucking" everything and just pack up the wife and kids and start over in wherever you would really like to live? (Sorry, Hal, Tom and all the rest of you Floridians, but it is San Francisco for me.)

"Of Mice and Men" is going to the hospital with my wife when she delivers- old radio has a variety of uses, doesn't it?

My parents have returned up here after a trailer towing trip through Canada, the West Coast, Mexico, Gulf Coast, etc. They took quite a bit of old radio with them and found that the 35-50 age group enjoyed it even more than the retirees- wonder why? Any ideas?

I'm really amazed at my mail every day. Many of you out there put out the most fantastic catalogs and the variety of shows is overwhelming! This is really a tremendous hobby, isn't it? What is the size of the largest collection you have heard of? I recently found one of over 10,000 shows. Wow!

Paul Gremely, I haven't forgotten you- a tape is coming! Paul is into VTR (Video Tape Recording) with some pretty sophisticated (heavy, is the word. edt.) equipment. This may be what we will be

(WRITERS NOTE: YOU KNOW IM ON A DIET! SO HEVY IS NOT THE WORD!)

trading 20-30 years from now. It's fascinating. Anyone else in on this phase? (My only reservation: "Uncle Miltie" in drag again? No thanks!)

That's about all for now, folks. Hope that next month you will enjoy reading what you have to say in this column- I know that I will.

JGM

Within this issue is a questionnaire. (There is also 3 rabbits, a rat and a banjo. Can you find them all? ed.) We are requesting that you fill this out and return it to us. The idea behind this being that we would like to compile for you an image of what an average collector is like, information to allow us to feature one or more of you as "personality of the month" in upcoming issues and I am a part time FBI agent investigating the subversive aspects of people who have recordings of shows originating on the old RED NETWORK!

Really, the results and such will be published within 3 to 4 months and should be of interest to you all.

JGM

NAME _____
First Middle Last

BIRTH DATE _____

ADDRESS _____
Number & Street City State

OCCUPATION _____

1. How long have you been a collector of radio shows? _____

2. How many shows in your collection? _____

3. How many original discs are there in your collection? _____

4. What type of equipment do you use? _____

5. Favorite show or shows _____

6. Tape brand used for trading _____

for masters _____

Price paid for tape 1200' _____ 1800' _____

NOTE : PLEASE FOLD AT EDGE MARKS, SEAL AND MAIL

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